

CAMERA SCRIPT

Project Numbers:
02344/7052 & 7053

"DOCTOR WHO"
(4D)

TX
12/4/75
EP. I

'Revenge of The Cybermen'

by GERRY DAVIS

Producer.....PHILIP HINCHCLIFFE Director.....MICHAEL BRIANT
Script Editor.ROBERT HOLMES P.A.....JOHN BRADBURN
P.U.M.....GEORGE GALLACCIO A.F.M.....RUSS KAREL
Director's :
Assistant...SUE MANSFIELD

Designer.....ROGER MURRAY-LEACH
Costume Designer.....PRUE HANDLEY
Make-Up.....CECILE HAY-ARTHUR

T.M.1.....DEREK SLEE
T.M.2.....JOHN FARR
Sound Supervisor.....NORMAN BENNETT
Gram.Op.....PAUL GRAYDON
Vision Mixer.....NICK LAKE
Inlay Operator.....DAVE JERVIS
Floor Assistant.....STEVE HAGGARD

Visual Effects.....JAMES WARD

CREW TEN

MONDAY, 2ND DECEMBER 1974

Camera Rehearsals.....11.30 - 13.00
LUNCH.....13.00 - 14.00
Camera Rehearsals.....14.00 - 18.00
DINNER.....18.00 - 19.00
Camera Rehearsals.....19.00 - 22.00

TUESDAY, 3RD DECEMBER 1974

Camera Rehearsals.....10.30 - 13.00
LUNCH.....13.00 - 14.00
Sound & Vision Line-Up.....14.00 - 14.30
RECORDING: (VTC/6HT/96286).....14.30 - 17.30
DINNER.....17.30 - 18.30
Sound & Vision Line-Up.....18.30 - 19.30
RECORDING: (VTC/6HT/96287).....19.30 - 22.00

VT EDITING:

t.b.c.

TRANSMISSION:

t.b.c.

TX 75

CAST

DOCTOR WHO.....TOM BAKER
SARAH.....ELISABETH SLADEN
HARRY.....IAN MARTER
KELLMAN.....JEREMY WILKIN
COMMANDER STEVENSON.....RONALD LEIGH-HUNT
LESTER.....WILLIAM MARLOWE
WARNER.....ALEC WALLIS
CYBERLEADER.....CHRISTOPHER ROBBIE
CYBERMAN 1.....MELVILLE JONES
VOICES.....MICHAEL WISHER

Walk-ons

CYBERMEN.....TONY LORD
PAT GORMAN

TECHNICAL REQUIREMENTS

CAMERA 1 - MOLE
CAMERA 2 - PED.
CAMERA 3 - PED.
CAMERA 4 - PED.
CAMERA 5 - PED.

4 BOOMS

Floor Monitors
Slung Monitors

Caption Scanner - T/J Slides
3 Caption Stands

TK CHANNELS:

| | | | | |
|-----------------|------|-------|--------------------|---------------|
| <u>2nd Dec.</u> | 16mm | TK-28 | 14.00 - 15.30 hrs. | (Film Roll B) |
| | 16mm | TK-41 | 19.00 - 22.00 hrs. | (" " ") |
| <u>3rd Dec.</u> | 16mm | TK-35 | 10.45 - 13.00 hrs. | (" " ") |
| | " | " | 14.30 - 22.00 hrs. | (" " ") |
| | 35mm | TK-44 | 10.45 - 11.30 hrs. | (Film Roll A) |
| | " | " | 14.30 - 15.30 hrs. | (" " ") |
| | " | " | 19.30 - 20.30 hrs. | (" " ") |

SHIBADEN: 3rd Dec. 20.00 - 22.00 hrs. only

2 Link Cameras
3 Front Axial boxes
Ada Frames
Revolving Lens
5 Monitors
Radar Monitor
Oscilloscope
Colour Monitor
ANCHOR
SUPALOCK Trolley
CHAR
ROLL BACK & MIX

RUNNING ORDER 1ST STUDIO
(2nd/3rd December 1974)

| PAGE | SET | CHARACTERS | VIS.FX. | CAMS/SOUND | SHOTS | EP |
|-----------------------------|--|--|---|--|--------------------------------------|----|
| 1 | VT CLOCK | | | | | 1 |
| 1 | TK-1: OPENING TITLES (Roll A TK-1) (30") | | | S.o.F. T/J Slides | | 1 |
| 1 | TK-2(STARS) + Studio Montage Sequence (Roll B TK-1) (2'30") | Doctor Sarah Harry | Revolving lens Howl round | 1A + Rev- olving lens 3A-Colour Monitor | 1 | 1 |
| 2 | 1. Control Room 1 (Materialization of Doctor etc.) | Doctor Sarah Harry (Body) | 3 Spotlights Roll Back & Mix | 5A,2A,A1, B1,3A/B, 4A 2 Slung | 2 Pause 3-10 Pause 11-21 | 1 |
| 6 | 2. Transom (Discovery of dead bodies) | Doctor Sarah Harry (Bodies) | | 1C + F/rod 4B | 22-23 | 1 |
| R E C O R D I N G P A U S E | | | | | | |
| 7 | 7. Transom (Doctor tries to open shutter. First glimpse of Cybermat) | Doctor Sarah Harry (Bodies) (Cybermat) | | 1C, F/rod 3C,D2,4C, C2 | 24 Break 25-40 | 1 |
| 10 | 9. Transom (Doctor succeeds in opening shutter) | Doctor Sarah Harry (Bodies?) | | 3C,D2,4D | 41-43 | 1 |
| 11 | 14. Transom (Stevenson examines shutter) | Stevenson Lester | | 1C,F/rod 4D,D2 | 44 Pause 45 | 1 |
| 12 | 3. Control Room 2 (Radio contact - to Earth Flight) | Warner (Voice) | Oscilloscope Anchor Radar O/L 2 on 3 Yellow CSO | 1E,A2,5B, 2B,D2 + 3D | 46-58 | 1 |
| 14 | 4. Crew Deck (Stevenson speaks to Warner on intercom) | Stevenson Lester Kellman | | 3D,C3,D3, 4E | 59-61 | 1 |

| PAGE | SET | CHARACTERS | VIS.FX. | CAMS/SOUND | SHOTS | EP |
|------|---|--------------------------------|---|--------------------|--|----|
| 15 | 5. Control Room 2 (Warner passes on enquiry from Earth Flight) | Warner | | 1E,A2 | 62 | 1 |
| 16 | 6. Crew Deck (Stevenson tells Warner how to reply to Earth flight) | Stevenson Lester Kellman | | 3D,C3,D3, 4E | 63-68 | 1 |
| 18 | 8. Control Room 2 (Warner receives call from Voga) | Warner Vogan voice) | Anchor | 1E,A2,2B | 69-70 | 1 |
| 19 | 8B. Control Room 2 (Warner asks Kellman is he knows of life on Voga) | Warner Kellman | CSO Yellow O/L 2 on Supalock & on Anchor | 1E,A2,5B, 2B,B2 | 71-79 | 1 |
| 21 | 10. Control Room 2 (Warner tells Lester that shutter has been operated) | Warner | Vis.Fx. + Flashing Console light | 1E,A2,5B | 80-81 | 1 |
| 22 | 11. Crew Deck (Lester & Stevenson leave to check Transom) | Lester Stevenson | | 3E,C3,D3, 4E | 82-83 | 1 |
| 23 | 13. Control Room 2 (Warner is attacked by Cybermat) | Warner (Cybermat) | O/L 4 on 5 CSO Area Blue CSO Cybermat Hand Cybermat | 1E,A2,5B, 2B,4F | 84 Pause 85 Pause 86-88 Pause 89 Pause 90-92 | 1 |

R E C O R D I N G B R E A K
(Make-Up for WARNER)

| | | | | | | |
|----|--|--|-------------------------|------------------------------|--------------|---|
| 24 | 15. Control Room 2 (Kellman looking at Warner dying) | Warner Kellman | F/Axial pulsate on 2 | 1E,5B,A2, 2B | 93-96 | 1 |
| 25 | 16. Corridor 16A. Control Room 1 (Stevenson & Lester discover Doctor etc.) | Doctor Sarah Harry Stevenson Lester Kellman | | 5B,2A,B2, 3A,C4,D1, 4A | 97 98-107 | 1 |

| PAGE | SET | CHARACTERS | VIS.FX. | CAMS/SOUND | SHOTS | EP |
|------|---|--|--------------|--------------------|---------|----|
| 27 | 17. Control Room 2 (They see Warner. Doctor stops Stevenson shooting, exam- ines Warner & later analyses 'plague') | Warner Doctor Sarah Harry Stevenson Lester Kellman | F/Axial on 5 | 1E,A2,5B, B2,2B | 108-123 | 1 |

RECORDING BREAK
(Wide-angle lens to be fitted to Camera 1)
(Make-up for WARNER)

| | | | | | | |
|----|---|--|---|--|---------|---|
| 31 | 18. Kellman's Office (+ Control Room 2) (Kellman listens on his bugging device) | Kellman (Stevenson's Voice) (Doctor's Voice) | O/L 3 on 1 Yellow CSO | 3F,D4,4G, 1E-W/A lens | 124-131 | 1 |
| 33 | 20. Control Room 2 (+ Kellman's Office) (Doctor realises connection of Voga with Cybermen) | Doctor Stevenson | O/L 3 on 1 Supalock Trolley O/L 2 on Supalock | 1E-W/A Lens 5B,2B,A2, 3F,D4,4G (Kellmans) | 132-142 | 1 |
| 36 | 21. Kellman's Office (Kellman starts to use hidden transmitter) | Kellman | O/L 3 on 1 | (1E), 3F, D4,4G | 143-149 | 1 |

RECORDING BREAK

| | | | | | | |
|----|--|---|---|---|---------|---|
| 37 | 19. Crew Deck (Harry and others trying to treat Warner) | Harry Lester Sarah Warner | F/Axial on 2& 4 | 2C,C3,3G, D3,4E | 150-158 | 1 |
| 39 | 22. Crew Deck (Warner dies) | Warner Sarah Harry Lester Doctor Stevenson | F/Axial on 2 & 4 Stops mid scene | 2C.C3,3G, D3,4E | 159-164 | 1 |
| 42 | 30. Crew Deck (Warner is carried out leaving Sarah alone) + TK-X 'Rocket Man' sequence (Roll B TK-2) (4'24") | Harry Stevenson Lester Sarah Warner | | C3,3G,D3, 4E TK fed to Monitor S.o.F. | 165-167 | 1 |

| PAGE | SET | CHARACTERS | VIS.FX. | CAMS/SOUND | SHOTS | EP |
|------|--|---------------------|---|---|---|----|
| 43 | 32. Crew Deck (Cybermat appears behind Sarah) + TK-X | Sarah (Cybermat) | Blue Overlay String & Stick Cybernats | 2C,C3,3G, D3,4E,5C- CSO TK on Monitor S.o.F. | 168-171 Pause 172 | 1 |
| 44 | 34. Crew Deck (Cybermat attacks Sarah) + TK-X | Sarah (Cybermat) | CSO Blue Stick Cybermat Throw Cybermat Gold Dust | 2C,3G,D3, 4E,5C TK on Monitor S.o.F. | 173 Pause 174 Pause 175-177 | 1 |

R E C O R D I N G B R E A K
(Make-up for SARAH)

| | | | | | | |
|----|--|-------------------|--|----------|---------|---|
| 45 | 23. Transom (Doctor examines another scratch) | Doctor | | 2D,B3,3H | 178-180 | 1 |
| 45 | 23A. Corridor (Doctor tries to open Kellman's door) | Doctor Kellman | | 1F,C4 | 181 | 1 |

R E C O R D I N G P A U S E

| | | | | | | |
|----|---|-------------------|--|---|---------|---|
| 46 | 25. Kellman's Office (Doctor has broken into room, finds bag of gold dust) | Doctor | | 5D,A3,1G, 2E (1 pushes 5's cable) | 182-189 | 1 |
| 48 | 26. Transom (Kellman enters his office) | Kellman | | 3C,B3,2E | 190-191 | 1 |
| 49 | 27. Kellman's Office (Kellman realises Doctor is hidden in room, takes fuses out of wall and leaves) | Kellman Doctor | | 5D,1G,A3, 2E | 192-2-2 | 1 |

| PAGE | SET | CHARACTERS | VIS.FX. | CAMS/SOUND | SHOTS | EP |
|------|---|--------------------|---|--------------------|---------|----|
| 51 | 28. Transom (Kellman locks door) | Kellman | | 2E,C4 | 203 | 1 |
| 52 | 29. Kellman's Office (Smoke rises from floor etc. Doctor tries to get out) | Doctor | Single spark Model floor Dry Ice Smoke | 5G,1G,A3, 2E,4H | 204-210 | 1 |
| 53 | 31. Kellman's Office | Doctor | More Smoke | 5G,1G,A3, 2E | 211-214 | 1 |
| 54 | 33. Kellman's Office | Doctor | More Smoke | 5G,1G,A3, 2E | 215-218 | 1 |
| 55 | 35. Transom (Doctor hears Sarah's scream) | Doctor (Scream) | More Smoke & dry ice | 1G,A3,2E | 219-220 | 1 |

R E C O R D I N G B R E A K

| | | | | | | |
|----|--|---|---------------------|----------------------|---------|---|
| 56 | 36. Crew Deck (Doctor enters '& destroys Cybermat) | Sarah (Cybernat) Doctor | F/Axial on 2 & 4 | 2C,3G,D3, 4E | 221-224 | 1 |
| 57 | TK-7: CLOSING TITLES (Roll A TK-2) (50") | | | S.o.F. T/J Slides | | 1 |
| 58 | VT CLOCK | | | | | 2 |
| 58 | TK-8: OPENING TITLES (Roll A TK-4) (30") | | | S.o.F. T/J Slides | | 2 |
| 58 | 1.Crew Deck (Sarah collapses) | Sarah Doctor Harry Stevenson Lester (Cybernat) | F/Axial on 3 & 4 | 2C,C3,3G, 4E | 225-231 | 2 |

E N D O F A F T E R N O O N R E C O R D I N G

| | | | | | | |
|----|---|---|------------------------------|---------------------------------|---------|---|
| 60 | 2. Control Room 1 & 2 (Doctor finds transmat beam sabotaged) | Doctor Harry Sarah Lester Stevenson | F/Axial pulse on 2 & 5 | 5A,A2,1H B4,2F,C4, 3B,3DX | 232-247 | 2 |
|----|---|---|------------------------------|---------------------------------|---------|---|

| PAGE | SET | CHARACTERS | VIS.FX. | CAMS/SCUND | SHOTS | EP |
|------|--|---|--------------------------|-------------------------------------|---------------------|----|
| 62 | 3. Kellman's Office (Kellman listens on his bugging device) | Kellman (Doctor's Voice) (Lester's Voice) (Stevenson's Voice) | O/L 3 on 1 | 3F,D4,4G, 1H Distort Sound | 248-252 | 2 |
| 63 | 6. Kellman's Corridor (Lester forces door open) | Kellman Stevenson Lester | Bullet spurts on door | 4G,F/rod | 253 Pause 254 | 2 |
| 64 | 6A. Kellman's Office (They enter & exit - no Kellman) | Stevenson Lester | | 3F,D4 | 255 | 2 |
| 65 | 6B. Corridor (Lester & Stevenson separate) | Lester Stevenson | Off stage treads | 4G.F/rod | 256 | 2 |
| 66 | 6D. Control Room 1 (| Doctor Harry Sarah | F/Axial 5 & 2 | 1H,A1,5E B1,2G | 257-260 | 2 |

R E C O R D I N G P A U S E
(Make-Up for SARAH)

| | | | | | | |
|----|---|--------------------------------|--|--------------------|---|---|
| 67 | 9. Control Room 1 (Harry & Sarah dematerialise) | Harry Sarah Doctor | F/Axial 2 & 5 Roll,Back & Mix Drive blows up Spot on Matterbeam | 1H,5F,A1 B1,2GX | 261-265 Break 266 Pause 267-268 | 2 |
| 68 | INSERT SHOT FOR SC.6 | Stevenson Lester | | 4B,D5 | 269 | 2 |
| 68 | 10. Transon (Kellman is found) | Kellman Stevenson Lester | | 4B,D5,3C | Pause 270-273 | 2 |

R E C O R D I N G P A U S E
(Artists to move)

| | | | | | | |
|----|--|--|-----------------------------------|--------------------|---------|---|
| 70 | 11. Control Room 2 (First interr- ogation of Kellman) | Doctor Stevenson Kellman Lester | O/L 2 on Trolley Yellow CSO | 1E,5B,A2, 2B,B2 | 274-286 | 2 |
|----|--|--|-----------------------------------|--------------------|---------|---|

| PAGE | SET | CHARACTERS | VIS.FX. | CAMS/SOUND | SHOTS | EF |
|----------------------------------|---|--|--|--|---------|----|
| 72 | 14. Control Room 2 & 1 (Kellman's life is threatened by use of Cybermat) | Kellman Doctor Stevenson Lester (Cybermat) | String Cybermat | 1E,5B,A1, 2B,3J,C4, 4K | 287-304 | 2 |
| 77 | 18. Control Room 2 + 1 (They notice spaceship on radar) | Doctor Lester Stevenson Kellman | Yellow CSO O/L 2 on 3 - radar | 1E,A2,2B, B2,5E,4K (3D on radar) (2 pushes 5's cable) | 305-311 | 2 |
| 79 | 21. Control Room 2 (Cybership approaching Beacon) + TK-12a/b Cybership approaching (Roll B TK-3) (38") | Stevenson Lester Doctor Kellman | Model Shots O/L 2 on TK or O/L 2 on 3 looking at TK monitor | 1E,2B,A2, Poss 3D on Colour Monitor | 312-318 | 2 |
| 81 | 21A. Control Room 2 (Doctor leaves to try to destroy airlock) | Lester Doctor Stevenson Kellman | | 1E,2B,A2 | 319-320 | 2 |
| R E C O R D I N G B R E A K | | | | | | |
| 81 | 21B. Transom (Doctor running) | Doctor Stevenson Lester | | D5,3K,4L + Slung | 321-323 | 2 |
| 82 | 22. Airlock (Doctor trying to destroy airlock) | Doctor | | 4L + Slung | 324 | 2 |
| 82 | 23. Transom (Doctor in airlock, others looking on) | Stevenson Lester Doctor | | 5F,D5, | 325 | 2 |
| 82 | 24. Airlock (Doctor exits quickly) | Doctor | | 4L + Slung | 326 | 2 |
| 83 | 25. Transom Doctor bursts out of airlock) | Doctor Lester Stevenson | | 5F,D5,3K | 327-328 | 2 |

| PAGE | SET | CHARACTERS | VIS.FX. | CAMS/SOUND | SHOTS | EP |
|--------------------------------|---|---|---------------------------------------|--|---|----|
| 83 | 26. Airlock (Cyberleader etc. enter) | Cyberleader Cyberman 1 (Cyberman) | | 5F,D5,2H, 4L + Slung | 329-331 | 2 |
| R E C O R D I N G P A U S E | | | | | | |
| 84 | 27. Transom (Cybermen advance & open fire) | Cyberleader Cyberman 1 Cyberman? Stevenson Lester Doctor | 2 loaded Cybermen Bullet spurts | 5F,D5,2H, 3K + Slung | 332-333 Pause 334 Pause 335-336 Pause 337 Pause 338 Pause 339-340 Pause 341 | 2 |
| 86 | TK-15: CLOSING TITLES (Roll A TK-3) (50") | | | S.o.F. T/J Slides | | 2 |
| 87 | 1. Transom (Kellman talks to Cyberleader) | Cyberleader Kellman Stevenson Lester Doctor (Cybermen?) | | 5F,D5,2H 3K Slung + 2 Radio mics | 342-350 | 3 |
| 88 | 6. Transom (Cyberman receives some sort of signal & exits) | Cyberman 1 | Flashing light on Cyberman | 5F,D5,2H | 351-352 | 3 |
| 89 | 9. Transom (Beacon being loaded with bombs) | Cybermen) Cyberleader | | 5F,D5,2H, 3K Radio mics | 353-355 | 4 |
| 90 | 2. Crew Deck (Discussion of Cyber plan) | Doctor Stevenson Lester Kellman Cyberleader (Cyberman) | | 2C,C3,3G, D3,4E | 356-369 | 3 |
| 93 | 11. Crew Deck (Doctor has filled Cybermat with gold dust) | Doctor (Cybermat) Sarah | | 5G,2C,C3, 3G,D3,4E Char on 3 | 370-373 | 4 |

| PAGE | SET | CHARACTERS | VIS.FX. | CAMS/SOUND | SHOTS | EP. |
|--|---|---|---|------------------------------------|---|-----|
| 94 | 13. Crew Deck (Doctor uses Cybermat to kill Cyberman) | Doctor Sarah (Cybermat) (Cyberman) | Throw in Cybermat | 5G,2C,C3, 3G,D3,4E Char on 3 | 374-381 Pause 382-388 | 4 |
| R E C O R D I N G B R E A K (Camera moves) | | | | | | |
| 96 | 5. Control Room 1 + 2 (Kellman dematerialises, Doctor etc. overpower Cybermen) | Cyberleader Kellman Doctor Stevenson Lester (Cybermen) Cyberman 1 | Flashing lights F/Axial on 2 | 1E,A2,5A, B2,2A,C6, 3L,D6,4J | 389-395 Break 396-415 | 3 |
| R E C O R D I N G P A U S E | | | | | | |
| 101 | 7. Control Room 1 & 2 (Doctor etc. are again over- powered by Cybermen) | Lester Stevenson Doctor Cyberleader (Cybermen) | | 1E,A2,5A, B2,2A,C6, 3L,D6,4J | 416-424 | 3 |
| 103 | 9. Control Room 2 (Rucksack bombs are fited to Doctor etc. Doctor dematerial- ises with a Cyberman) | Doctor Stevenson Lester Cyberleader (Cybermen) | | 1E,A2,5A, B2,2A,C6, 3L.D6,4J | 425-445 Pause 446 Pause 447 | 3 |
| 107 | 10. Control Room 2 (They watch Radar which shows Doctor's position) | Cyberman 1 Cyberleader | O/L 2 on 3 Caption of Voga + light | 1E,A2,2B, B2, 3M-Caption | 448-450 | 3 |
| 108 | 14. Control Room 1 & 2 (Sarah materialises) | Cyberman 1 +2 Cyberleader Sarah | Roll Back & Mix Spots F/Axial | 1E,A2,4J | 451-452 Break 453-455 | 3 |
| 109 | 16. Control Room 2 (11 minutes to detonation of bombs) | Cyberman L Cyberleader Sarah | Yellow CSO | 2A,3M 3 on Caption | 456 | 3 |

"DOCTOR WHO"
(4D)

'Revenge of The Cybermen'

Episode One

WT CLOCK (PART ONE Project No: 02344/7052/

TK-1: (Roll A -TK-1) Dur: 30"

/S.o.F./

OPENING TITLES (Ep.1)

S/I T/J Slides:-

A1 Revenge of The Cybermen

B1 by GERRY DAVIS

A2 Part One

TK-2: (Roll B -TK-1) Dur: 2'30"

/Mute/

Stars

S/I

O/L

1.

3

A (with ADA)

/O/L 3/
/on 1 /

CS COLOUR MONITOR

1

A (+ Revolving Lens)

M.3/S. into mirror

SARAH/HARRY/DOCTOR

Slow ZOOM OUT to LS

(SARAH, HARRY AND
DOCTOR, HANDS
CLASPED TO THE TIME
BRACELET, WHIRLING
IN SPACE)

(2 next)

TELECINE 3:

(MODEL SHOT)

ESTABLISHING SHOT of Space
Beacon Nerva..

(A repeat of Telecine 1
Story 4C)

/Lighting Low "dead" area/
/All Monitors off/

/Boat truck out/

/L.DOOOR/
OPEN

2. 2 A (Locked-off) (5A, 2A, A1, B1, 3A/B, 4A, 2 slung mics) /
LS CLOVER LEAF 1. INT. CONTROL ROOM 1
x. f.g. Counter

/Lighting Bring up
/3 spots + F/A on 2/

R E C O R D I N G P A U S E
(SET IN SARAH, HARRY & DOCTOR)

/ROLL BACK & MIX/

3. 2 A (Locked-off) /
a/b + 3/S (THE DOCTOR, SARAH
SARAH/HARRY/DOCTOR AND HARRY MATERIALISE
IN THE CLOVER-LEAF
KIOSK)
4. 3 A /Q SARAH/ /
MS SARAH
5. 5 A SARAH: Thank Heaven for that.
MS DOCTOR We've made it ... haven't we? /
6. 3 A DOCTOR: Of course we've made it,
a/b. Sarah. Did you think we wouldn't? /
7. 2 A SARAH: In these past few weeks, yes.
3/S. SARAH/DOCTOR/ Quite frequently. /
HARRY (THE DOCTOR HOLDS
HOLD DOCTOR to UP THE COPPER
L frame BRACELET)
SARAH & HARRY R.

DOCTOR: There's really nothing
that can go wrong with a time ring.
Apart from a molecular short-circuit.

SARAH: Doctor, the Tardis isn't here.

/Lighting
/Fade 3 spots/
+ F/A on 2/

DOCTOR: Perhaps it hasn't got here.
We've probably arrived a little early.

8. 3 A _____
 MS DOCTOR
 LET HIM go. HARRY: Hasn't got here yet?
9. 5 A _____
 Deep 2/S.
 DOCTOR/HARRY DOCTOR: The Tardis will be drifting back through time. We'll have to wait for it to turn up.
- HARRY: Do you ... er ... do you want that, Doctor?

DOCTOR: This?

HARRY: Yes.

DOCTOR: No.

HARRY: Goodo ... I mean, that is, I'd rather like it ...

DOCTOR: You'd better look after it carefully, Harry.

(HE PUTS BRACELET
ON TABLE)

10. 2 A (Locked-off) _____
 CS DESK & BRACELET
 S/I
 1 B (Locked-off) _____
 CS SPARKS

R E C O R D I N G P A U S E
 (STRIKE BRACELET)

/ROLL BACK & MIX/

11. 2 A (Locked-off) _____
 a/b. (THE TIME BRACELET
HAS VANISHED)
12. 3 A _____
 MCU HARRY
13. 2 A _____
 MCU DOCTOR (THE DOCTOR LAUGHS)
- /3 - B/
14. 5 A _____
 Deep 3/S.

(14 on 5)

HARRY: You knew that was going to happen!

OPEN
DOOR

15. 3 B
MS DOCTOR
As DOOR OPENS
PAN DOWN to
"falling" body
- (THE DOCTOR
SNAPS THE
TRANSOM DOOR
RELEASE
IRRITABLY.
THE DOOR SIGHS
OPEN. A BODY
ROLLS INTO
THE ROOM.
16. 4 A
High MLS DOCTOR
SARAH & HARRY
into b.g.
HOLD them to body
- A MAN IN
MILITARY-TYPE
UNIFORM. / THEY
STARE.
HARRY BENDS
OVER HIM)
- R.D.OOR
OPEN
CLOSE 5's
DOOR

HARRY: He's dead ... been dead some time.

DOCTOR WHO: How long?

HARRY: A week or two, I'd say, though there's very little putrefaction ...

17. 2 A
MS DOCTOR (in doorway)
- DOCTOR WHO: Sterile environment, Harry.
18. 4 A
M.2/S. SARAH/HARRY
- HARRY: No sign of injury. Nothing to indicate cause of death.

(2 next)

(18 on 4)

19. 2 A SARAH: He was just sitting against
MCU DOCTOR the door as though he'd collapsed.../
20. 4 A DOCTOR WHO: But he wouldn't have been
MCU SARAH left for two weeks unless .../
21. 2 A SARAH: Unless what?/
- MCU DOCTOR
LET HIM go. DOCTOR WHO: There must be something
seriously wrong here. Come on.

/4 - B FAST/

(21 on 2)

6

| | | | | |
|-----|---|---|---|---|
| 22. | 1 | C | <u>3 Bodies to litter Transom</u> | (1C + F/rod, 4B) |
| | | | LS DOCTOR/ SARAH/HARRY down corridor TRACK out & PAN them R. | <u>2. INT. TRANSON.</u> (THE DOCTOR, SARAH AND HARRY STEP OUT INTO THE TRANSON. THEY LOOK ALONG IT AND STAND TRANSFIXED WITH SHOCK AND HORROR. |
| | | | HOLD SARAH to MCU f.g. LET HER go L. HOLD DOCTOR to MCU | WE PULL BACK FROM THEM ALONG THE TRANSON. EVERY FEW FEET A MAN'S BODY LIES IN THE STIFF- LIMBED POSTURE OF DEATH. WE KEEP TRACKING BACK UNTIL THE GROUP, STILL UNMOVING, IS IN DISTANT LONG SHOT AND THE CORPSES MIGHT BE A STRAFED INFANTRY COLUMN ON A FRENCH ROAD) |
| 23. | 4 | B | <u>SARAH to 4B/</u> <u>All bodies/</u> <u>in Transom/</u> | |
| | | | MS 3 BODIES in Transom PAN UP to LS lots of BODIES LET SARAH in R. | |

RECORDING PAUSE
(REPOS. DEAD BODIES)

(45 on 4)

46. 2 B YELLOW CSO (1E, A2, 5B, 2B, B2, + 3D) /
CS MONITOR 1 3. INT. CONTROL ROOM 2. OSCILLOSCOPE
MOVES
47. 1 E (WARNER IS AT
THE CONTROL
CONSOLE AND
High LS WARNER DROOPING WITH
through f.g. FATIGUE. HE
MONITORS L.frame IS IN UNIFORM
AND WEARS
HEADPHONES ON ANCHOR
CS MONITOR 1 FUTURISTIC PATTERN. Go mumbo jumbo
PAN R. to MONITOR 2 A SHARP ASDEC
TYPE PINGING
49. 5 B (Crabbed L. under 1) JERKS HIM AWAKE. RADAR +
Low MCU WARNER HE GOES INTO
ACTION ON THE
CONTROLS AND
50. 2 B PICKS UP A
WHIP R. to MONITOR 3 BLIP ON THE
RADAR SCOPE)
51. 1 E Q WARNER /
High Shot a/b.
52. 5 B WARNER: This is Nerva Beacon
calling Pluto-Earth flight one
five. / This is Nerva Beacon calling
Low MCU WARNER Pluto-Earth flight one five ...
Pluto-Earth flight one five. OPEN
Are you reading me? SCREEN
53. 0/L Q/L 2
2 B on 3
x. WARNER's SHOULDER
LS MONITORS &
CSO SCREEN
3 D VOICE: (FILTER) Yes, Nerva Beacon,
we read you clear. Our dropover
T.O.A. estimated at thirteen
twenty.
CS RADAR
54. 5 B WARNER: Hullo, Pluto-Earth flight
one five. / This beacon is a STATIC
Low MS WARNER quarantined zone. We have a plague
infection.

Say again.
VOICE: (FILTER) / You have what?

(2 & 3 next)

(54 on 5)

55. 0/L
2 B on 3 0/L 2
a/b. Do you want a repeat on those
3 D vectors?
CS RADAR a/b.

WARNER: Plague. Your dropover
is transferred to Ganymede Beacon,
one nine six zero seven zero two.
Do you want a repeat on those
vectors?

56. 5 B Low MCU WARNER
VOICE: (FILTER) Thanks, Nerva
Beacon. We got them ... How bad are
things there?

WARNER: They're ... they're pretty
bad.

VOICE: (FILTER) Hold contact,
Nerva Beacon.

(A FEW MOMENTS
OF STATIC AND
THEN)

57. 0/L
2 B on 3 0/L 2
a/b. Hullo, Nerva Beacon./ One of our
3 D crew has a brother doing a tour
a/b. with you. Crewmaster Colville.
Crewmaster Colville - is he all right?

58. 1 E WARNER: Hold contact. I'll check ...
M. High MLS (HE WORKS HIS SWITCHBOARD)
WARNER

(3 next)

59. 3 D (3D, C3, P3, 4E)

MCS MONITOR
x. LESTER's
shoulder

4. INT. CREW DECK.

(STEVENSON, AN
OLDER ASTRONAUT,
IS BUSY WITH
PAPERWORK AT
THE MESS TABLE.

WARNER'S
picture
ex lynx in
Control 1

LESTER, WARNER'S
OPPOSITE NUMBER,
TURNS FROM THE
INTERCOM.

KELLMAN, A CIVILIAN
IS ASLEEP ON
A MAKESHIFT BED)

WARNER: (DISTORT) Commander
Stevenson.

60. 4 E

MS LESTER
KELLMAN &
COMMANDER b.g.

LESTER: Warner wants you, sir.

(STEVENSON GETS
UP/WEARILY AND
CROSSES TO THE
SET.

61. 3 D

MS COMMANDER
HOLD RISE &
PAN HIM R.
LET KELLMAN
into MCU f.g.
LET COMMANDER go.

KELLMAN ISN'T
ASLEEP. WE SEE
HIM WATCHING
THROUGH HALF SHUT
EYES)

COMMANDER: (OOV) Yes, Warner?

(1 next)

(61 on 3)

15.

62.

1

E

(1E,A2)

Low MS WARNER

5. INT. CONTROL ROOM. 2.

WARNER: I'm in contact with the
Pluto-Earth flight, sir. One
of the crew wants news of his
brother. Crewmaster Colville.
What shall I tell him?

(4 next)

63. 4 E (3D,C3,D3,4E) /

M.2/S. LESTER
& COMMANDER
KELLMAN b.g.

6. INT. CREW DECK

COMMANDER: Tell him...tell him
Colville's fine and say that...
our medical staff have got the
epidemic under control...Yes,
just that and nothing else. Thank
you, Warner.

(HE TURNS AWAY
FROM THE SET)

64. 3 D

MLS COMMANDER

HOLD to f.g.
Deep 3/S.

KELLMAN: Why don't you tell
them the truth, Commander? /

(STEVENSON EYES
HIM WITH DISLIKE)

COMMANDER: I'm following the
orders I was given by Earth
Centre.

KELLMAN: Operating the beacon
to the last man?

COMMANDER: If necessary, yes.
You're just a civilian Kellman.
You wouldn't understand.

KELLMAN: How much longer can you
go on - three of you trying to
do the work of fifty men?

LESTER: We've managed for a week.
We can manage for another week.

KELLMAN: And another...? No,
Lester, this beacon's job is
finished...

65. 4 E /

MCU COMMANDER

(3 next)

-13-

17

COMMANDER: Nerva Beacon has a thirty-year assignment. It will be that long before the last inward-bound ship has this new asteroid on it's star-chart.

66. 3 D
M.2/S. KELLMAN &
LESTER

LESTER: And until then there'll be a constant danger of space collision.

LET KELLMAN go b.g.

KELLMAN: You deserve a medal for self-sacrifice beyond the bounds of stupidity.

67. 4 E
MS COMMANDER

PAN HIM R. up
stage
LET LESTER in R.
f.g.

(HE EXITS)

COMMANDER: I've lost most of my crew in these last months... good friends among them. Yet a thing like that is still alive.

68. 3 D
MS LESTER.
As he sits
TRACK into PROFILE
MCU

LESTER: Probably because he shut himself away in that office of his at the first sign of the plague. It's only in these last few days, now we seem to have beaten it, that he's poked his nose outside.

(THE COMMANDER SHRUGS
AND TURNS HEAVILY
TO HIS PAPERS)

(2 & Anchor next)

-13-

THE DOCTOR FINDS
THAT THE SHUTTER
DOESN'T RESPOND
TO THE CELL CONTROL
SET IN THE WALL)

(29 on 3)

(THE DOCTOR TAKES
OUT HIS SONIC
SCREWDRIVER AND
TURNS TO THE
SHUTTER)

30. 4 C DOCTOR: Servicing panel for the magnetic coils. Might be a way of opening this. /
M.2/S. SARAH,
HARRY
31. 3 C SARAH: Are you sure we're in the right place, Doctor? This doesn't really look like our Ark. /
MCU DOCTOR
32. 4 C DOCTOR: Of course it doesn't - this is a much earlier point in time. (LOOKING ROUND) /
MCU SARAH
33. 3 C SARAH: How can you tell? /
a/b.
34. 4 C DOCTOR: Some of the equipment... Yes, it's a beacon placed in orbit to service and guide space freighters. /
M.2/S. SARAH,
HARRY
35. 3 C HARRY: Then this is before the time of the solar flares when Earth was evacuated? /
MS DOCTOR
36. 4 C DOCTOR: Thousands of years earlier, Harry. /
M.2/S. a/b.
37. 3 C SARAH: I'm not even going to think about it. I shall only get a headache. /
MCU DOCTOR
38. 4 C DOCTOR: All you have to remember is that this is where we parted company with the Tardis. Unless... /
MCU HARRY
39. 3 C HARRY: Unless what? /
MCU DOCTOR
40. 1 C DOCTOR: If they've changed things around the Tardis might turn up in the forward control centre! /
Low LS FLOOR
& BODY
CYBERMAT to CS

(4 next)

(DOWN THE TRANSOM
BEHIND THEM A
CYBERMAT SCURRIES
OUT OF A GRILLE.
IT IS TRIANGULAR
IN SHAPE WITH
LARGE RED
ELECTRONIC 'EYES'
SET ON TOP OF ITS
HEAD AND A SCALED
BODY LIKE A
SILVERFISH.

9
Vis.FX.
String
Cybermat
from behind
body to
Camera 1

ON THIS APPEARANCE,
HOWEVER, WE GET
ONLY A QUICK GLIMPSE
OF THE THING.

STRIKE
BODIES

To 18

16

69. O/L 2 B O/L 2/ on Anchor/ (1E, A2, 2B)
LS CSO AREA
+ MONITORS
WARNER f.g.

8. INT. CONTROL ROOM 2.

OPEN SCREEN

ANCHOR

(WARNER IS NODDING
AT THE CONSOLE.
HE SHAKES HIS HEAD,
FIGHTING OFF FATIGUE,
AND NOTICES A FAINT
FLICKER OF ACTIVITY
ON HIS SPECTRUM
MONITOR. IT IS AN
UNEXPECTED WAVEBAND.
PUZZLED, HE TUNES
ACROSS TO IT. A
THIN VOICE COMES
FAINTLY OVER THE
ETHER)

70. 1 E
MLS WARNER

TRACK into MCU
COUNT 6

ANCHOR
READS

Signal on
KH 397
bearing
172N x
43 E

VOICE: (HEAVY DISTORT)..anyone
hear me, I am calling....

STATIC

VOICE: (DISTORT) Anyone...Can
anyone hear me. I am calling
Nerva Beacon.....

(THE VOICE FADES OUT
IN A CRACKLE OF
STATIC)

WARNER: This is Nerva
Beacon. I repeat, this is Nerva Beacon.

FILM TO BE INSERTED HERE DURING EDITING

STATIC

WARNER: Hullo, do you read me. This
is Nerva Beacon. I repeat this is
Nerva Beacon.

VOICE: (DISTORT) I read you. I
read you is that Nerva Beacon?

STATIC

WARNER: Yes, receiving you on
398 kilohertz. Strength 2. Please
return to 127 decimal 35 and repeat
message.

To 20

INTER.
HAND
IG DOV

TELECINE 4: (Dur: 37")

Int. Cave. Day

(CLOSE ON AN X
TRANSMITTER,
A LIME HAND IS
DRAGGING DOWN
ITS FRONT)

WARNER: (FILTER V.O.) Hullo, Voga,
do you read me? This is Nerva Beacon...

(PULL BACK TO SHOW
THE RADIO OPERATOR,
A YOUNG VOGAN,
SLUMPING TO THE
GROUND. HE IS DEAD.

BEHIND HIM STAND
TWO BURLY MEMBERS
OF THE VORUS S.S.
ONE OF THEM REPLACES
A WEAPON IN HIS BELT.
THE OTHER REACHES
FORWARD TO PULL THE
PLUG ON WARNER)

Come in, Voga, This is Nerva Beacon,
I repeat -

(THE JACKPLUG IS
WRENCHED FROM
ITS SOCKET)

END OF TELECINE 4:

no pp. 52-53.

71. 1 E (1E,A2,5B,2B,B2)
 MS WARNER
 DOOR b.g. 8B. INT. CONTROL ROOM 2
 KELLMAN into
 M. Deep 2/S.

WARNER: This is Nerva Beacon
 calling on 397. Do you read
 me?

DOOR
OPEN

(HE LOOKS ROUND AND
 SEES KELLMAN. HE
 SHRUGS AND STOPS
 HIS WORK ON THE
 TRANSMITTER)

DOOR
CLOSE

Professor, this new asteroid -
 this rock or whatever it is,
 are you sure there's no life
 on it?

72. O/L 2 B O/L 2 on SUPALOCK
 Low MS WARNER
 CSO b.g. SUPALOCK TROLLEY
 Caption VOGA
 SUPALOCK TROLLEY
 Caption VOGA
 IF POSS.
 ANCHOR

KELLMAN: On Voga? Of course
 not! How can there be?

WARNER: I don't know, Professor.

(WARNER PUNCHES UP
 A SCANNER PICTURE
 OF VOGA)

But I just picked up a call and
 that's the only place it could
 have come from. It's the only
 place near enough.

73. 1 E
 MS KELLMAN
 PAN HIM R. to
 M.2/S.

KELLMAN: Hallucinations, Warner.
 You've been sitting here too long.

WARNER: Where did that rock come
 from, anyway? What system?

KELLMAN: Nobody knows. It was
 first detected in our system fifty
 years ago when it was captured by
 Jupiter.

WARNER: So there could be life
 on it?

(73 on 1)

74. 2 O/L B / O/L 2 on Supalock
Low MS WARNER a/b.
with KELLMAN
SUPALOCK TROLLEY
Caption VOGA

KELLMAN: / Impossible! An asteriod that size drifting in the vacuum between star systems...nothing could have lived under those conditions.

75. 1 E
High M.2/S.
WARNER, KELLMAN

WARNER: All the same, I'd swear that's where the transmission was from.

76. 2 O/L B / O/L 2 on on Anchor MS CSO AREA

KELLMAN: Warner, I'm an exographer. I've been down there. I set up a transmat station there. I've spent the last six months studying rock samples from Voga/- what are you doing?

ANCHOR
Anchor Message
18.57 Hrs.
Day 3
Week 47
Log
Unidentified call apparently from the direction of VOGA

WARNER: Logging it....Unidentified call apparently from direction of Voga.

KELLMAN: You're mad. I've said all along it was a mistake to keep this control room operating.

WARNER: Commander Stevenson's decision. Nothing to do with you, is it?

LET KELLMAN go.

77. 1 E
M.2/S.
HOLD KELLMAN
to R. b.g.

KELLMAN: Every time anyone moves down that transom there's a risk of spreading the plague.

78. 2 B (Tracked in)
MCU WARNER

WARNER:.. If the Commander says this beacon is staying operational it stays operational.

79. 5 B
MCU KELLMAN

LET HIM go.

(KELLMAN EXITS)
(no Page 22)

41. 4 D BODIES STRUCK (3C,D2,4D) /
 CS DOOR PANEL
 DOCTOR's arm through 9. INT. THE TRANSOM. Vis.Fx.
Door Panel

(THE DOCTOR HAS
 REMOVED A PANEL IN THE
 SHUTTER. HE
 KNOCKS OUT THE
 DISC OF METAL
 AND REACHES
 THROUGH TO WORK
 THE CELL CONTROL
 ON THE OTHER SIDE)

42. 3 C
 M.3/S. DOCTOR b.g.
 SARAH & HARRY f.g. SARAH: Can you reach, Doctor?

CRAB R. with
 move to M.3/S.

DOCTOR WHO: Yes, I think so ...
 If you two would put your weight
 against the door and stop it moving
 too suddenly -

HARRY: Like this?

43. 4 D DOCTOR WHO: Splendid. (STRETCHING)
 I'm greatly attached to my humerus
 and I'd hate to lose it ./. /

MS. DOOR
 PAN 3 u/s.

PAN L. with DOOR
 to SARAH L.f.g.
 HARRY R.

DOOR opens - DOCTOR
 in middle
 LET HIM go.
 LET SARAH go.
 HOLD HARRY.

(THE SHUTTER OPENS.
 THE DOCTOR PULLS
 HIS ARM BACK HASTILY.
 BEYOND THE SHUTTER
 THE TRANSOM IS
 EMPTY. THEY STEP
 THROUGH AND THE
 DOCTOR OPERATES
 THE CONTROL TO
 CLOSE THE SHUTTER)

DOOR
OPEN

DOOR
CLOSE

Right.

| | | | | |
|-----|---|----------------|--------------------------------|-----------------|
| 80. | 5 | B | (1E,A2,5B). | |
| | | CS FLASHING | <u>10. INT. CONTROL ROOM 2</u> | <u>Vis.Fx.</u> |
| | | LIGHT on | | <u>Light on</u> |
| | | MAP | | <u>map</u> |
| | | ZOOM OUT to | | |
| | | include MAP | | |
| | | | (WARNER IS | |
| | | | STRUGGLING TO KEEP | |
| | | | AWAKE. HE GAZES | |
| | | | FUZZILY AT THE | |
| | | | CONSOLE DIALS. | |
| 81. | 1 | E | SOMETHING REGISTERS./ | |
| | | MLS WARNER | HE TAKES A CLOSER | |
| | | TRACK into MCU | LOOK, THEN MOVES TO | |
| | | (Count 4) | THE INTERCOM) | |
| | | Light b.g. | | |

WARNER: Hullo, Lester? Is the Commander there?

COMMANDER: (DISTORT) I'm here, Warner, go ahead.

WARNER: Listen, somebody has just operated the aft-transom shutter. I know it's impossible but it's happened.

(4 next)

82. 4 E (Crabbed L.) (3E,C3,D3,4E) /
M.2/S. COMMANDER 11. INT. CREW DECK
& LESTER
(LESTER IS
STARING AT
THE COMMANDER)
LYNØ
picture on
monitor
Cupboard
door open

LET THEM go.

83. 3 E
x.f.g. guns
LS LESTER &
COMMANDER to
M.2/S.
WARNER: The information's right
here on the electronic register.
LESTER: Everybody in that aft-
section had the plague, sir.
Nobody can be left alive.

HOLD THEM to DOOR

COMMANDER: And the shutters were
sealed... Exactly. They couldn't
be operated from the aft-section.
We'll have to check the transom.

(HE HANDS GUN TO
LESTER AND LEADS
THE WAY OUT.
LESTER FOLLOWS)

(4 & 5 next)

CONTROL DESK OUT

141. 2 F (Tracked in) (2F, 3F, D2, A1, 1H, B1) /
 LET (DEAD)
 DOVE FALL 12. INT. GUILD ROOM. DAY. /4 HAWKS/
 into MCU /1 dead DOVE/
 PAN UP to
 2/S. 2 HAWKS (ON THE BODY OF THE
 with DOORS RADIO OPERATOR THE
 & VORUS b.g. TWO BURLY S.S. MEMBERS.
 PAN VORUS L. STAND ON EITHER SIDE
 to M.2/S. OF THE BODY. /BLOOD ON/
 with u.s. HAWK FACE/
142. 3 F
 MS DEAD DOVE
 + VORUS' FOOT (ON THE BODY OF THE
 IN BG) RADIO OPERATOR THE
 TWO BURLY S.S. MEMBERS.
 STAND ON EITHER SIDE
 OF THE BODY.
143. 2 F /
 MS VORUS
 VORUS: Take it out and bury it.
 Bury it deep.
144. 3 F
 MS BODY. LET IT go (THE TWO GUARDS
 DRAG THE BODY
 OUT. VORUS PACES) /
145. 2 F /Why?
 MS VORUS
146. 1 H (Tracked in) /
 MS MAGRIK
 MAGRIK: Your plan frightened him,
 Vorus. Sometimes it frightens me. /
147. 2 F
 MS VORUS
 to C.2/S. with
 MAGRIK
 VORUS: But would you warn the
 humans? Do you feel - kinship?
- MAGRIK: No. It is simply that
 there are so many things that might
 go wrong.
- VORUS: Of course. It is a big plan.
 But it will work, Magrik. You and
 I together will make it work.

PAN VORUS R.

MAGRIK: But can we trust our agent?VORUS: We can trust in his greed. Gold buys humans and we have more gold here in Voga than in the rest of the known galaxy. /148. 1 H
MCU MAGRIK149. 2 F
MCU VORUS MAGRIK: But he has not communicated. /VORUS: Better that he should not at this time. By now, the Cybermen will be monitoring our radio link.150. 1 H
MCU MAGRIKMAGRIK: The mention of Cybermen fills me with dread. /151. 3 F
MS VORUS
PAN HIM R.152. 2 F
MCU VORUS VORUS: Magrik, you feel fear because we have lived too long in darkness. /
When I lead our people into the light, all those ancient fears will fall away.153. 1 H
a/b. MAGRIK: Yes. I believe you, Vorus /154. 3 F
LS VORUS
HOLD EXIT/SET CONTROL/
/DESK/

84. 4 F (16°)(17' from block) (1E,A2,5B,2B, 4F CSO)
 (Bottom on Ped.)
 Match to 5
 CYBERMAT in R.

5 B (16°)(17' from corner)
 (Bottom on Ped.)

PAUSE

85. 4 F a/b.
 LET CYBERMAT go L.

5 B a/b.

PAUSE

86. 4 F (24°)
 CYBERMAT in R.
 Rear & Jump
 Out L.
 Then in L & out R.

5 B (24°)
 CS FLOOR

87. 1 E
 PROFILE MS WARNER
 (DOOR b.g.)

88. 2 B (Tracked in)
 M/S (BACK of WARNER)

PAUSE

89. 2 B
 MS BACK of WARNER
 HOLD rise

PAUSE

90. 2 B
 Low MS WARNER
 CYBERMAT thrown
 in R.

91. 1 E
 MCU WARNER
 + CYBERMAT
 LET WARNER go.

92. 5 B
 High Shot WARNER
 onto FLOOR

13. INT. CONTROL ROOM 2

(WARNER NODDING
 OVER CONTROLS.
 A CYBERMAT
 CREEPS OUT OF
 COVER BEHIND
 HIM.)

IT REARS UP
 ALMOST ON END
 AND LEAPS AT
 WARNER'S NECK.
 WARNER STIFFENS
 CRIES OUT, AND
 KNOCKS CYBERMAT

AWAY AS HE
 STAGGERS TO
 HIS FEET.

CYBERMAT
 SCURRIES AWAY
 WARNER FALLS
 HE STRUGGLES
 TO REACH
 ALARM AND
 THEN SLUMPS)

'MAT' towards
Cam.4
Exits L
fast

'MAT' in
R. Rear
up & jump
out L.frame
THEN fall
in L. &
exit R.

THROW IN
CYBERMAT

NOTE:

CSO SHOTS ALSO
 FOR EP.2 Sc.25

44. 1 C (BODIES OUT) (1C,F/rod,4D,D2) /
High LS TRANSOM
with COMMANDER 14. INT. TRANSOM
& LESTER
LET THEM go L. (THE COMMANDER AND
LESTER WITH GUNS)

RECORDING PAUSE
(COMMANDER & LESTER down TRANSOM)

/1-E/

45. 4 D
LS SHUTTER
COMMANDER & (THE COMMANDER AND
LESTER in R. LESTER STARING AT
THE SHUTTER. THE
COMMANDER TOUCHES
THE PANEL THE
DOCTOR OPERATED ON.
IT MOVES UNDER HIS
HAND. HE INSPECTS
IT)

COMMANDER: The rivets have been
taken out.

LESTER: From the other side?
They're blind-headed, sir.

COMMANDER: They could have been
loosened with a sonic vibrator.

LESTER: Then Warner was right.
Somebody has come through.

COMMANDER: Come on. We'll check
every section.

93. 2 B
MCU LESTER
PAN UP TO
LS KELLMAN
15. INT. CONTROL ROOM 2.
- /Lighting/
f/axial
pulsate
red
- (WARNER IS DYING. THERE
IS A BLACK 'TRUE-TRUTH'
OF HEAVES SPREADING UP
FROM THE BASE OF HIS
NECK. HE GASPS FOR AIR.)
94. 5 B
CU KELLMAN
Let HIM go.
KELLMAN IS LOOKING
DOWN AT HIM.)
95. 2 B
LS KELLMAN
PAN HIM L.
to sit
(KELLMAN CROSSES AND SITS
AT DESK. HE TAKES OUT
TAPE CASSETTE AND PULLS
OUT TAPE)
96. 1 E
CS TAPE CASSETTE
& TAPE

/MAKE-UP: More f/axial on WARNER/

(4 next)

97. 4 A BOAT TRUCK SET (5B,2A,B2,3A,C4,D1,4A) /
 LS up CORRIDOR
 DOCTOR, SARAH
 & HARRY in L.
 HOLD DOCTOR to
 MS & PAN HIM L.
 to DOOR
 16. INT. CONTROL ROOM 1 CORRIDOR
 (THE DOCTOR, SARAH
 AND HARRY ARE
 LOOKING ROUND) DOOR
OPENS
CLOSES
98. 2 A
 LS SARAH, DOCTOR
 & HARRY
 16A. INT. CONTROL ROOM 1
 SARAH: We've just left here.
 HOLD DOCTOR &
 HARRY
 DOCTOR WHO: No, Sarah, this is the
 forward control centre -
 HARRY: And the Tardis isn't here,
 either.
99. 3 A
 MCU DOCTOR
 DOCTOR WHO: Presumably the
 was designed with a
 slight safety margin. We can expect
 the Tardis to arrive soon.
100. 5 B (Crabbed R.)
 LS KELLMAN
 HOLD HIM to
 DOOR
 HARRY: You mean it will just SOUND
Muted
voices
 materialise?
101. 2 A
 M.2/S. DOCTOR/
 SARAH
 DOCTOR WHO: (HOPS) And it won't wait
 for us, either. / We'll have to catch
 it while it's in our co-ordinate.
102. 4 A
 LS up CORRIDOR
 PAN COMMANDER &
 LESTER L. to
 DOCTOR
 SARAH: Sounds like a London bus - /
 (THE COMMANDER AND LESTER
 ENTER) OPEN
DOOR
103. 2 A
 Deep 3/S.
 DOCTOR, LESTER &
 COMMANDER
 COMMANDER: All right! Get your hands
 up.

(103 on 2)

DOCTOR WHO: So when it does arrive
Harry.

COMMANDER: I said get your hands up!

PAN COMMANDER &
LESTER R.

DOCTOR: Certainly

LESTER: Who are you and how did you
get here?

104. 3 A
M.3/S. DOCTOR,
SARAH & HARRY
DOOR b.g.

DOCTOR WHO: I'm the Doctor, this is
Sarah Jane Smith, Harry Sullivan...
We're just travellers.

(KELLMAN ENTERS FROM
CONTROL ROOM 2)

DOOR opens
KELLMAN into
L. b.g.

DOOR
OPENS

KELLMAN: You'd better take a look
in here, Commander.

105. 2 A
MS COMMANDER

COMMANDER: What is it?

106. 3 A
M.2/S. KELLMAN
HARRY

KELLMAN: See for yourself.

107. 2 A
MS COMMANDER
LET HIM go.

(HE STANDS ASIDE. / THE
COMMANDER WAVES THE
DOCTOR AND COMPANY
AWAY OF HIM)

COMMANDER: Move.

2 - B FAST

108. 1 E (1E,A2,5B,B2,2B) /
 High LS x. f.g.
 PAN COMMANDER 17. INT. CONTROL ROOM. 2.
 L. to WARNER

(WARNER IS COLLAPSED
 OVER THE CONSOLE. THE
 COMMANDER FOLLOWS HIS
 FILE OF PRISONERS. HE
 GIVES A SLOTTED
 EXAMINATION AND STRIDES
 OVER TO WARNER)

109. 5 B / Lighting /
 /F/A on 5/
 /pulsate /
 Low MCU WARNER
 HOLD 2 BEATS
 PAN UP to MCU
 COMMANDER
 HOLD rise to MS
 DOCTOR into
 MCU f.g.

COMMANDER: Warner!

(HE PULLS OUT A BLIND.
 WARNER FEELS SIDEWAYS.
 THE RING OF NERVES IS
 A BLACK TRACERY AMONG
 TO HIS TEEPLE.

THE COMMANDER PULLS BACK,
 UNCONSCIOUSLY TRYING TO
 WIPE THE CONDEMNATION
 FROM HIS HAND. HE LEVELS
 HIS GUN, AND SLIDES THE BOLT.

THE DOCTOR STEPS
 FORWARD)

DOCTOR WHO: What are you doing?

COMMANDER: He's
 caught the plague - it's the only
 way to deal with it!

DOCTOR WHO: The man is sick. He
 needs treatment.

110. 1 E /
 M.3/S. DOCTOR,
 LESTER, KELIMAN

111. 2 B
MCU DOCTOR
LET HIM go.
112. 5 B
DOCTOR rises
into M.2/S.
DOCTOR-COMMANDER
113. 1 E
MS KELLMAN
114. 5 B
M.3/S. DOCTOR,
COMMANDER, KELLMAN
115. 2 B
M.3/S. SARAH,
HARRY, LESTER
116. 5 B
M.2/S. DOCTOR,
COMMANDER
HOLD DOCTOR's
rise to COMMANDER
- LESTER: There's no treatment. All we can do is stop it spreading further! /
- DOCTOR WHO: (SHIELDING EYES)
I'm sorry, gentlemen. / I can't allow that.
- COMMANDER: You can't allow it -?
- DOCTOR WHO: My colleague is a doctor. If we can examine him. /
- KELLMAN: Commander, I'm afraid you'll have to kill these people too. They've brought the plague in here. /
- DOCTOR WHO: Who's the homicidal maniac?
- COMMANDER: You say you're doctors? Did Earth Centre send you?
- DOCTOR WHO: We're from Earth, yes, and we want to help you. /
- LESTER: Help us? you've carried the infection through from the aft section!
- SARAH: Oh, use a little commonsense! If you think we carried it, how come he's infected and we aren't?
- HARRY: Perhaps the virus hopped off us and ran on ahead, eh? /

DOCTOR: You haven't got plague here, Commander.

COMMANDER: According to our own medical team we have.

117. 1 E
MS LESTER

DOCTOR: But did they identify - /

118. 5 B
M.2/S. DOCTOR,
COMMANDER

LESTER: They didn't have much time. They were among the first victims. /

DOCTOR: Well, now you've got a new medical team..Well, Commander.

COMMANDER: I'll allow you to examine him.

DOCTOR: Thank you.

COMMANDER: If you're going to try to treat him, it'll have to be done in the crew quarters. This control room has to be kept operational. /

119. 1 E
MS KELLMAN
PAN HIM L. to
M.2/S. DOCTOR
& COMMANDER

KELLMAN: (IRONICAL) Oh yes - at all costs!

See his exit b.g.
LESTER b.g. R.
frame

(HE EXITS)

DOOR
OPEN
CLOSE

COMMANDER: You help the doctor's with him Lester. I'll take over the console. /

120. 2 B
MCU DOCTOR

(1 next)

- DOCTOR: You two can manage,
can't you? I've a few little
things to attend to here. /
121. 1 E
M.E./ST. HARRY,
SARAH, WARNER
- HARRY: Sure. Come on, Lester
122. 5 B
CS WARNER
PAN.R. with HIM
- SARAH: I'll help /
- (THEY CARRY WARNER
OUT.
123. 2 B
MCS DOCTOR
- THE DOCTOR IS
EXAMINING THE
CONSOLE. WITH A
FINGER HE TRACES THE
OUTLINE OF A SERRATED
SCRATCH MARK LEFT BY
A CYBERMAT)

R E C O R D I N G B R E A K
(MAKE-UP for WARNER)

/W/A LENS to be fitted to CAMERA 1/

(4 next)

124. 4 G (3F,D4,4G,1E(W/A)) /DOOR OPEN/
 Low down
 CORRIDOR 18. INT. KELLMAN'S OFFICE(+ CONTROL ROOM
 LS FEET 2)
 HOLD to DOOR
 PAN UP to
 LOCK & HANDLE
125. 3 F /
 x. f.g.bed /Q LIGHTS/
 LS KELLMAN
 HOLD HIM to
 CUPBOARD
 LET HIM go.
126. 4 G /
 CS BRUSH (KELLMAN
 b.g.) (KELLMAN WEARING
 See inside of EARPONES. HE
 BRUSH. TURNS UP THE
 PAN UP to VOLUME ON HIS
 CU KELLMAN BUG-CONTROL)
127. 0/L 3 F /0/L 3/ YELLOW CSO /
 3 /on 1 /
 x. KELLMAN's
 shoulder
 CSO SCREEN + BRUSH
 1 E
 High V.Wide
 LS ROOM - to be inlaid
 to 3

/Q DOCTOR &
 /COMMANDER/

DOCTOR: Have you noticed these
 rather strange scratches, Commander?

COMMANDER: Can't say that I -

128. 4 G DOCTOR: All over your ship. /SOUND
 MS KELLMAN x. What bothers me is that I've /Distort/
 RADIO THINGS come across them before some- /low
 where...If only I could /level/
 remember.

COMMANDER: Is it important? /SOUND
 /Higher/
 /level/

DOCTOR: Everything's important.

129. 0/L 3 F /0/L 3/ (HE IS PROWLING THE
 3 /on 1 / DECK, STUDYING EVERYTHING./
 MCS CSO THING HE STOPS, STARING DOWN AT
 + KELLMAN's arm WARNER'S TAPE LOG)
 1 E Well, well, well!
 High Closer Shot
 COMMANDER, DOCTOR
 Match to 3

DOCTOR WHO: I've just made a third interesting discovery about your plague virus, Commander.

COMMANDER: A third?

DOCTOR WHO: Oh, yes,
- one, it scratches metal.
Two, it attacks so suddenly it's victims are unconscious before they can even reach an alarm bell /

130. 4 G
MS KELLMAN
SLOW ZOOM to
CU
COUNT 5

COMMANDER: Go on.

DOCTOR WHO: Three. (HE HANDS STEVENSON THE LOGBOOK) It tears tape out of logbooks. It must be an inquisitive and literate virus.

(THE COMMANDER STARES AT THE BOOK)

131. O/L 3 F /O/L 3/
3 F /on 1/
CS CSO THING

COMMANDER: What are you trying to tell me, Doctor? /

1 E
High Closer
2/s. COMMANDER
& DOCTOR

DOCTOR: What ever it is that's been attacking your crew it's certainly not any kind of plague.

(KELLMAN SHOWS FEAR AND HATRED OF THIS TOO-KNOWING INTERLOPER)

(No page 38)

- 38 -

AB

AB

(149 on 3)

150. 4 E Lighting/
pulsate
/F/axial/ (2C,C3,3G,D3,4E)
/on 2 & 4/

CU WARNER
PULL OUT &
PAN UP with
HAND to
M.2/S.
HARRY/SARAH

19. INT. CREW DECK.

(HARRY IS DOING
HIS MEDICAL BEST
FOR WARNER.

LESTER AND
SARAH ARE
HELPING)

HARRY: Never seen anything like
it. His temperature's just shooting
up.

151. 2 C SARAH: I make his pulse a hundred
and twenty. /
MCU WARNER L.
LESTER R.

LESTER: It's always the same.
They just seem to burn up. Warner's
lasted longer than most.

152. 3 G MCU HARRY

153. 2 C HARRY: He has a very strong
constitution. /
a/b.

LESTER: Yeah. Tough as an old
boot.

154. 3 G MCU SARAH

SARAH: How long is it since
all this started?

155. 2 C MCU LESTER

(3 next)

AB (155 on 2) A

LESTER: This is the seventy-ninth day. /

156. 3 G
MCU SARAH

SARAH: And you've had no outside help at all? /

157. 2 C
M.2/S.
MARNER-LESTER

LESTER: Earth Centre decided to isolate us.

HARRY: A bit ruthless, isn't it?

LESTER: They reckon it's better to lose one space crew than chance carrying some extra-terrestrial disease back to Earth.

158. 4 E
MCU HARRY
PAN DOWN to
MCU WARNER

(WARNER CHOKES. /
HARRY BENDS
OVER HIM)

(4 next)

AB

(131 on 3 & 1)

132. 0/L 3 F /O/L 3/ ((1E), 5B, 2B, A2 (3F, D4, 4G) /
1 E CS CSO THING /on 1 / 20. INT. CONTROL ROOM 2. (+ KELLMAN'S
OFFICE)

(DOCTOR WHO
 STILL WEIGHING
 THINGS UP,
 PACING AND
 PROBING)

DOCTOR WHO: Who's your civilian?

133. 4 G MS KELLMAN COMMANDER: Professor Kellman?
x. RADIO THINGS He's an exographer. /

DOCTOR: How interesting.
 Planetary survey. Of what?

COMMANDER: Jupiter.

DOCTOR: Jupiter's been thoroughly
 studied?

134. 5 B M.2/S. DOCTOR COMMANDER: Kellman's interested
COMMANDER in its new satellite. /

(DOCTOR WHO,
 TURNS FROM
 THE MATTER
 BELM CONTROLS)

DOCTOR WHO: Fascinating! You mean
 there are now thirteen?

135. 0/L 2 B (Tracked in) /O/L 2/ YELLOW CSO SUPALOCK
2/S. COMMANDER /on Caption/ (THE COMMANDER TROLLEY
DOCTOR PUNCHES UP /OPEN
CSO SCREEN b.g. A SCANNER PICTURE /SCREEN
SUPALOCK TROLLEY OF VOGA)
Caption VOGA

(5 next)

COMMANDER: Turned up about fifty years ago - that's why this beacon's out here. A lot of the great circle freighters haven't got it on their charts yet.

DOCTOR WHO: What's it called?

136. 5 B
C.2/S. DOCTOR
COMMANDER

COMMANDER: Neo-Phobos originally. /
But Kellman's renamed it Voga.

(DOCTOR WHO
STARES)

DOCTOR WHO: Voga...? Of course!

COMMANDER: What?

DOCTOR WHO: He's been down there!

COMMANDER: Kellman? He set up
the transmat - why?

CLOSE
SCREEN

137. 2 B
M.2/S. COMMANDER
DOCTOR
HOLD DOCTOR to
MS f.g.

DOCTOR WHO: Voga / Voga - the planet of gold! Yes, it's all coming back to me...

COMMANDER: What's coming back to you?

138. 5 B
MCU DOCTOR

DOCTOR WHO: Cybermen!

(HE LOOKS APPALLED)

139. 2 B
MCU COMMANDER

DOCTOR WHO: Why have I been so glow? Cybermen, Commander, that's what we're up against! /

35

(139 on 2)

140. 5 B COMMANDER: But surely Cybermen
died out centuries ago? /
MCU DOCTOR a/b.
141. 2 B DOCTOR: They disappeared after
their attack on Voga at the end
of the Cyberwar. Not the same
thing as dying out, Commander.
They're totally ruthless. /
MCU COMMANDER
142. 5 B /
VLS DOCTOR

(3 & 1 next)

143. 3 O/L F /O/L 3/ ((1E), 3F, D4, 4G) /
MS MONITOR
& HAND 21. INT. KELLMAN'S OFFICE.
1 E
High Shot
SET (KELLMAN STILL
LISTENING.)
/SWITCH/
/OUT O/L/ HE REMOVES
HIS HEADPHONES.
HE TAKES A DRAWER
FROM HIS DESK /
AND, FROM BEHIND
THE DRAWER, PRODUCES
A HIDDEN
TRANSMITTER. /
144. 4 G
MS KELLMAN IT IS A COMPACT,
FUTURISTIC
DEVICE. /
145. 3 F
CS DESK DRAWER
LET TRANSMITTER go HE SETS UP THE
TELESCOPIC AIRIAL,
OPENS A PANEL IN
THE WALL, PLUGS
THE SET INTO /
THE SHIP'S MAIN
POWER LINE. /
146. 4 G
MS KELLMAN
HOLD HIM to b.g. HE SETS UP THE
TELESCOPIC AIRIAL,
OPENS A PANEL IN
THE WALL, PLUGS
THE SET INTO /
THE SHIP'S MAIN
POWER LINE. /
147. 3 F
CS PLUG inserted HE SETS
UP THE
TAPPING OUT AN
URGENT SIGNAL)
148. 4 G
LS KELLMAN x.
TRANSMITTER.
HOLD HIM to MS HE SETS
UP THE
TAPPING OUT AN
URGENT SIGNAL)
149. 3 F
CS TRANSMITTER
ZOOM into CS HAND
on MORSE KEY
DEFOCUS

(HOLD FOR MIX)

R E C O R D I N G B R E A K

(4 next)

TELECINE 5:

Model shot.

The Cyberman spaceship hanging motionless in the blackness of space. It is a long, sinister, rakish-looking vessel.

We hear the rapid staccato whistle of the Morse message.

We track in towards the ship's prow. In close-up the two ducts in the nose look like eyes. The effect is not unlike the headmast of a Cyberman.

41. 3 B "WIGNETTE" (5A,4B,D1,3B-Anchor Monitor)
CS MONITOR 2
- 21A. INT. CYBERSHIP. /ANCHOR/
Numbers +
Mumbo jumbo/
42. 4 B
MCU CYBERLEADER
43. 5 A 50°
x. f.g. DESK
3/S. CYBERMEN
44. 4 B
CS FIRING LEVER
- (CLOSE SHOT OF
THE CYBERLEADER
FLANKED BY
TWO CYBERMEN.
THE HORN MESSAGE
IS LOUD AND
CLEAR. SUDDENLY
THE CYBERLEADER
MAKES A DECISIVE
GESTURE.

ONE OF HIS
CYBERMEN
IMMEDIATELY
REACHES OUT WITH
HIS RIGHT SILVER
HAND FOR THE
FIRING LEVER)

TELECINE 6:

Model shot.

Flame blasts from the
spacecraft's rockets.
It moves slowly
forward, turning
through ninety
degrees and then
accelerates away at an
ever-increasing speed.

159. 4 E Lighting/
Pulse
/F/Axial
/on 2 & 4/ (2C,C3,3G,D3,4E)
CU WARNER
22. INT. CREW DECK

160. 2 C (WARNER MOANS
SOFTLY. /

M.2/S. HARRY-
SARAH
LESTER b.g.
TRACK OUT &
HOLD DOCTOR
to MCU R. f.g.

SARAH BENDS
OVER HIM)

SARAH: Are you sure there's
nothing you can do, Harry?

COMMANDER &
LESTER b.g.

(THE DOCTOR
COMES HURRYING
IN, FOLLOWED
BY THE
COMMANDER)

DOCTOR: How is he?

HARRY: Beyond help, I'm afraid.

COMMANDER: Take over the control
room, Lester.

(THE DOCTOR BENDS
OVER WARNER, TAKES
OUT A MAGNIFYING
GLASS FOR A CLOSER
INSPECTION.

LESTER EXITS AND
THE DOCTOR STUDIES
THE BASE OF WARNER'S
NECK)

(3 next)

MR

(160 on 2)

DOCTOR WHO: As I thought...

(PASSES HIS
GLASS TO HARRY)

Take a look.

HARRY: (A BEAT) There seem to
be two punctures...

DOCTOR WHO: Like the bite of a
serpent.

SARAH: You don't mean venom,
Doctor?

DOCTOR WHO: Yes, he's been
injected with poison -

STOP
F/Axial
on 2 & 4

(WARNER CONVULSES,
TREM SIGHTS AND IS
SILENT.

HARRY BENDS OVER
HIM)

As they rise
CRANE UP to
MS SARAH

(HARRY PULLS A
SHEET UP OVER
WARNER)

SARAH: Poor man.

161. 3 G _____/
MS COMMANDER

162. 4 E _____/
x. f.g. COMMANDER
MLS HARRY-DOCTOR

MR
(162 on 4)

SARAH into
L. b.g.

-50 -

DOCTOR WHO: If only I'd been
quicker, I might have saved him...

COMMANDER: How? Is there an
antidote?

DOCTOR: There's the matter
beam. It disperses human molecules.
But this type of alien poison would
be separated and rejected.

SARAH: Alien?

CRAB L.
& PAN DOCTOR
R. to deep
2/S. with
COMMANDER

COMMANDER: Where are you going?

DOCTOR WHO: I smell a rat.

(HE EXITS. THE
COMMANDER LOOKS
PERPLEXED) /

163. 2 C
MCU COMMANDER

COMMANDER: Sometimes I wonder if
your friend is quite right in the
head. We don't carry rats aboard
the beacon. /

164. 3 G
MCU SARAH

SARAH: If the Doctor's scented a
rat, Commander, he'll find one.

(4 next)

- 50 -

178. 3 H (2D,B3,3H) /DOOR OPEN/
 LS DOCTOR.
 HOLD HIM to MS.
 PAN HIM R.
 to behind
 pier
23. INT. TRANSON.
 (THE DOCTOR IS
 STOOPED,
 EXAMINING
 ANOTHER SCRATCH
 MARK HE HAS
 FOUND ON THE
 FLOOR.
 AHEAD OF HIM,
 DOWN THE
 TRANSON/ KELLMAN
 EMERGES FROM
 A DOOR. HE
 LOOKS CAREFULLY
 AROUND BUT THE
 DOCTOR IS BELOW
 HIS SLIGHT-LINE
179. 2 D
 MLS KELLMAN in
 DOOR.
 PAN HIM L.
180. 3 H
 MCU DOCTOR
 PAN HIM L.
- KELLMAN LOCKS THE
 DOOR AND GOES OFF.
 THE DOCTOR RISES
 AND MOVES TO THE
 DOOR.
181. 1 F (1F,C4)
 LS DOCTOR up
 CORRIDOR
 HOLD HIM to MS
 PAN HIM L. to
 DOOR
 LET HIM go.
- 23A. CORRIDOR
 (THE DOCTOR TRIES
 THE DOOR. THEN
 TAKES OUT HIS
 SONIC SCREWDRIVER)

RECORDING PAUSE
 /1 - G, 2 - E, 3 - C/

(5 next)

182. 5 D (5D,A3,1G,2E) 1 pushing 5's cable/
 LS DOCTOR
 x.bed. 25. INT. OFFICE.
183. 2 E (THE DOCTOR
 ENTERS THE
 ROOM. HE IS
 SEARCHING
 CAREFULLY. /
 CS HAIRBRUSH
 DOCTOR b.g.
 TRACK OUT with
 DOCTOR to MS
 include HAIRBRUSH
 IT IS SIMPLY
 FURNISHED: A
 DAY BED, A
 LOCKER, A DESK-
 TABLE, FILING
 CABINETS AND
 A SINGLE CHAIR.
184. 1 G (pushes 5's cable) THE DOCTOR LEAFS
 THROUGH FILES
 AND PAPERS,
 FINDS AND INSPECTS /
 CS DESK DRAWER
 & RADIO TRANSMITTER
 LET IT go. THE HIDDEN
 RADIO, THEN
 TURNS HIS ATTENTION
 TO KELLMAN'S
 LOCKER.
185. 2 E
 MS DOCTOR
 HE PULLS ASIDE
 A PAIR OF SHOES -
 CHECKS -
186. 1 G BALANCES THEM. /
 CS DESK DRAWER
 LET GOLD BAG go. HE TIPS ONE
 SHOE OVER AND
 A STRING-NECKED
 BAG DROPS OUT.
187. 2 E HE OPENS THE /
 MS DOCTOR +
 GOLD BAG BAG AND TIPS
 A LITTLE OF ITS
 CONTENTS ON TO
 HIS HAND.
188. 1 G
 High CS "GOLD"
 in DOCTOR's HAND
189. 2 E
 MCU DOCTOR

DF

- 55 -

(189 on 2)

WE SEE THE RICH,
DULL GLEAM OF
GOLD DUST)

DOCTOR WHO: Gold ...

(HE RUBS IT
BETWEEN HIS
FINGERS IN DEEP
THOUGHT. THERE
IS A RATTLE
AT THE DOOR.
THE DOCTOR
JUMPS)

(3 next)

- 55 -

DF

- 56 -

48

(189 on 2)

190. 3 C (3C, B3, 2E) /
LS KELLMAN
down
CORRIDOR
x. f.g.
steps
PAN FREE
to DOOR
26. INT. TRANSOM.
(KELLMAN AT THE
DOOR TO HIS
CABIN. HE
PUTS HIS KEY
IN THE LOCK,
TURNS IT,
ENTERS)

191. 2 E /
LS KELLMAN
HOLD HIM to
DOOR & MS

(5 next)

- 56 -

DF

- 57. -

(191 on 2)

192. 5 D (5D,1G,A3,2E) /
 MS KELLMAN
 x. bed. 27. INT. OFFICE.
193. 1 G (KELLMAN'S P.O.V.
 OF THE EMPTY
 CABIN. NO
 SIGN OF THE
 DOCTOR. /
 MCU KELLMAN
194. 2 E /
 MS DOCTOR X,
 BRUSH KELLMAN CROSSES
 TO THE DESK.
195. 1 G /Q KELLMAN/ HE TAKES OUT A /
 MS KELLMAN METAL BOX AND
 LET HIM go. PUTS IT DOWN
 ON THE DESK TOP ...
196. 2 E FEELS A GRATING /
 MCS BRUSH UNDER THE BOX.
 SEE it OPEN & HE RUBS HIS
 PAN UP to MCU FINGERS ON THE
 KELLMAN DESK - A SMEAR
 OF GOLD DUST.
197. 1 G /Q DOCTOR/ KELLMAN STANDS
 QUIETLY. FROM /
 MS DOCTOR'S FOOT HIS FACE WE
 See it disappear KNOW HE KNOWS.
 under bunk HE LOOKS ROUND
 THE CABIN. THE
 DOCTOR HAS TO
 BE UNDER THE
 BED.
198. 5 D /
 Under Bunk
 MCU DOCTOR.
 KELLMAN'S FEET
 x. b.g.
199. 1 G /
 MS KELLMAN &
 SWITCH GEAR
 PAN DOWN &
 TIGHTEN on
 GRILL & WIRE

(5 next)

(199 on 1)

WHISTLING SOFTLY,
HE MOVES WITH
STUDIED
NONCHALANGE TO
THE FARTHER WALL.

| | | | | |
|------|---|---|--|---|
| 200. | 5 | D | MCU DOCTOR | ON THE DOCTOR: FACE FLAT TO THE FLOOR, WATCHING KELLMAN'S BOOTS. |
| 201. | 1 | C | MCS KELLMAN & LEAVES LWT KELLMAN go. | KELLMAN HAS OPENED A PANEL IN THE WALL. HE TAKES OUT THREE FUSES, CLOSES THE PANEL, THEN |
| 202. | 5 | D | MCU DOCTOR & FEET b.g. | PULLS DOWN THE MASTER SWITCH SMILING TO HIMSELF, HE LEAVES THE ROOM) |

(2 next)

DF

(202 on 5)

203. 2 E (2E,C4) /
CS DOOR LOCK
PAN KELLMAN 28. INT. TRANSOM.
R. to DOOR

(KELLMAN COMES
OUT INTO THE
TRANSOM AND
LOCKS THE
DOOR.

(5 next)

LP
(203 on 2)

| | | | | |
|------|-----|---|---|--|
| 204. | 5 | G | (5G,1G,A3,2E,4H) | / |
| | | MCU DOCTOR | | |
| | | LET HIM go. | 29. INT. OFFICE. | |
| 205. | 2 | E | (THE DOCTOR IS WAITING TO BE SURE KELLMAN REALLY HAS GONE.) | / |
| | | x. DESK | HE STARTS TO | |
| | | MLS DOCTOR | WRIGGLE FROM UNDER THE BED. A THIN WISP OF SMOKE RISES FROM THE FLOOR. | |
| 206. | 1 | G | | |
| | | Low CU DOCTOR | | |
| 207. | 4 | H | THE DOCTOR GAZES AT IT. THE SMOKE THICKENS. THE COMPOSITION FLOOR STARTS TO BUBBLE. THE DOCTOR SCRAMBLES FROM UNDER THE BED AND GOES TO THE DOOR. AGAIN HE GETS OUT HIS SONIC SCREW- DRIVER. THE FLOOR IS BUBBLING UNDER HIS FEET. FUMES ARE FILLING THE ROOM. | /Vis.Fx./ /Model/ /floor/ /Flames etc./ |
| 208. | 1 | G | | |
| | | Low CU DOCTOR | | |
| | | PAN DOWN & CRANE UP (not in shot) to High CS FEET | | /Dry Ice + /Smoke onto/ /Floor/ |
| | S/I | | | |
| | 4 | H | | |
| | | SPARK (Between DOCTOR's FEET on 1) | | |
| 209. | 2 | E | THE DOCTOR COUGHS. HE PULLS HIS SCARF OVER HIS MOUTH AND NOSE AND BENDS FRANTICALLY TO WORK ON THE LOCK) | |
| | | x. DESK | | |
| | | MLS DOCTOR | | |
| | | HE jumps onto Bunk | | |
| 210. | 1 | G | | |
| | | MCU DOCTOR | | |

(1 next)

Roll B - TK-2/ Dur: 4'24"

TK-X: 'ROCKET MAN' SEQUENCE fed to MONITOR/

/S.o.F/

(C3,3G,D3,4E) + TK on Monitor/

165. 4

E

2/S. WARNER,

HARRY

TRÆK OUT to

Deep 4/S.

LESTER, COMMANDER

b.g.

30. INT. CREW DECK

(HARRY IS HOLDING
THE DOOR)

HARRY: Where are we going to
take him?

COMMANDER: When this trouble
first started we turned part of
the infrastructure into a mortuary.

LESTER: But then it got so that
nobody would touch the bodies.
They were left where they fell.

LET SARAH IN.

SARAH: We saw.

COMMANDER: All right?

166. 3

G

CS STRETCHER

PAN it L.

HOLD SARAH to

MONITOR

LESTER: Yes.

OPEN
DOOR

(THEY CARRY WARNER
OUT. HARRY LEAVES.
CLOSING DOOR.
SARAH SIGHS. SHE
PICKS UP THE OLD
BOOK)

CLOSE
DOOR

167. 4

E

MCU SARAH

(3 next)

LP (210 on 1)

211. 1 G (5G, 1G, A3, 2E) MORE SMOKE
CS SWITCH
PAN R. onto 31. INT. CABIN.
MCU DOCTOR
- (DOCTOR IN
KELLMAN'S CABIN.
212. 2 E
MLS DOCTOR
x. DESK
PAN HIM R. HE SWINGS ACROSS
GUIDEBOARD TO DOOR.
TAKES OUT SONIC
SCREWDRIVER &
LEANS OUT BUT
CAN'T REACH DOOR)
213. 1 G
MCU DOCTOR +
SONIC SCREWDRIVER
214. 5 G
CS DOOR LOCK
PAN L. to SONIC
SCREWDRIVER

(5 next)

LP

TK-X fed to MONITORBLUE CSO

(2C, C3, 3G, D3, 4E, 5C-CSO)+ TK on Monitor

168. 3 G MS SARAH's back + MONITOR 32. INT. CREW DECK.

169. 4 E High MS SARAH edge of "bunk" L. b.g. CYBERMAT into frame (SARAH IS READING. SUDDENLY, FROM A DUCT BEHIND HER, A CYBERMAT APPEARS. ITS RED EYE LIGHTS FLASH AND IT CREEPS TOWARDS HER BACK. /Vis.Fx. /String /Cybermat /round /bunk /corner)

170. 2 C CS CYBERMAT LET IT go R. IT LEAVES THE NOW FAMILIAR SEMI-ATED SCRATCH ON THE WALL)

171. 0/L 5 C (35°) 13' from Pipe LS CYBERMAT ONTO PIPE It rears. 0/L 5 on 4 /Vis.Fx. /Stick 'Mat' /towards pipe /& 5 onto pipe /and rear

4 E (35°) MS SARAH R. frame PIPE (on floor) L. frame

RECORDING PAUSE

172. 0/L 5 C (5°) CS CYBERMAT 0/L 5 on 4 /Vis.Fx. /Rear /Cybermat. /Hold. /On Q let it come down & towards Cam.

4 E (5°) CS PIPE Allow headroom for Cybermat

(214 on 5)

- 64 -

54

215. 5 G (5G,1G,A3,2E) /MORE SMOKE/
CS SONIC
SCREWDRIVER 33. INT. KELLMAN'S OFFICE
216. 1 G (DOCTOR CHOKING /
MS DOCTOR & SMOKE BILLOWING
SCREWDRIVER FROM THE FLOOR)
LET SCREWDRIVER go.
217. 5 G /
CS SONIC
SCREWDRIVER
218. 1 G /
CU DOCTOR

(1 next)

- 64 -

(172 on 5 & 4)

/TK-X fed to MONITOR/ - 65 -

/NOTE: In Editing use end of/
/last shot/

173. 3 G + /BLUE CSO/ (2C, 3G, D3, 4E, 5C) + TK on Monitor
Low TRACK into
SARAH & CU

34. INT. CREW DECK.

(SARAH SWITCHES
OFF MONITOR)

/END TK/

RECORDING PAUSE

174. 0/L 5 C (24°) /O/L 5/
/on 4 /

Low Shot FLOOR
CYBERMAT in TOP L.
Out BOTTOM R.

(THE CYBERMAT
APPEARS)

/Vis.Fx./
/Stick 'MAT'/
/in TOP L./
/out BOTTOM R./

4 E (24°)
Low Shot FLOOR

RECORDING PAUSE

175. 0/L 5 C (24°) /O/L 5/
/on 4 /

CYBERMAT in TOP L.
& rear up
Then jump out TOP R.
Then fall in TOP R.
& recover
CYBERMAT look out
R & rear up
Gold Dust in R.
'Mat' swirl round
Light out & stop

(THE CYBERMAT
LAUNCHES
ITSELF AT
SARAH'S THROAT.
SHE SCREAMS.
IT CLINGS TO
HER NECK.
SHE SCREAMS
& BEATS AT
IT WITH HER
HANDS)

/Vis.Fx./
/Stick 'Mat'/
1. In TOP L/
rear up/
2. Jump out/
TOP R. /
3. Fall in from/
TOP R. /
4. Rear up, /
Look R. /
5. Throw 'Gold/
Dust' on it /
6. Mat. go /
potty /
7. Light out /
8. Lie still /

4 E (24°)
a/b but alter
frame

176. 3 G
Low MS SARAH
CYBERMAT in L.

/Vis.Fx./
/Throw in /
/Mat' from /
/Camera L. /

177. 4 E
MCU SARAH
& CYBERMAT

RECORDING BREAK
(MAKE-UP for SARAH)

(3 next)

(218 on 1)

- 66 -

55

219. 1 G (1G,A3,2E) /MORE SMOKE/
CS SONIC
SCREWDRIVER 35. INT. THE TRANSOM
+ DOOR OPENS
SARAH: (Distant Screams) /DOOR OPEN/

(THE DOCTOR
HEARS SARAH'S
SCREAMS.
HE STRUGGLES
UP)
220. 2 E
Through DOOR
DOCTOR jumps
in. DOCTOR: Sarah!
LET HIM go L.

R E C O R D I N G B R E A K

(4 next)

- 66 -

(220 on 2)

221. 4 E Lighting
Pulse
/F/Axial
/on 2 & 4/ (2C,3G,D3,4E) /
 MS SARAH &
 CYBERMAT 36. INT. CREW DECK.
 CORRIDOR b.g.
 LET CYBERMAT go L.
 (THE CYBERMAT DROPS
 TO THE FLOOR. SARAH
 REELS BACK, CLUTCHING
 HER NECK.
 DOCTOR in b.g.
 (End of Corridor)
 to M.2/S. with
 SARAH THE DOCTOR RUSHES
 IN. THE CYBERMAT
 WHIRLS TOWARDS
 HIM) OPEN DOOR
 DOCTOR WHO: Don't let it touch
 you!

222. 3 G (HE PULLS THE BAG OF
 CS GOLD DUST GOLD DUST FROM HIS
 LET IT go L. POCKET AND FLINGS
 IT AT THE CYBERMAT.
 THE CYBERMAT SPINS
 ROUND ROUND AND
 ROUND IN A SPRAY
 OF GOLD DUST. IT
 COMES TO A STOP.
 THE RED EYE LIGHTS
 FADE OUT)

223. 2 C
 LS DOCTOR &
 SARAH
 HE throws GOLD
 (INSERT CSO SHOT)

224. 4 E
 M.2/S. DOCTOR SARAH: Ugh...Ugh...
 SARAH
 PAN HER to FLOOR
 (GASPING FOR BREATH,
 SHE STARTS TO MOVE
 TOWARDS HIM. THEN
 SHE COLLAPSES. HE
 CATCHES HER. HE
 LOOKS AT HER NECK.
 ALREADY THE BLACK
 TREE OF NERVE LINES
 IS SPREADING UPWARDS)
 & TRACK into CU
 HOLD for CLOSING
 TITLES

(Closing Titles next)

TK-7: (Roll A - TK-2) Dur: 50"

/S.o.F./

CLOSING TITLES (Ep.1)

S/I T/J Slides:-

- | | | |
|----|--|---|
| B2 | Doctor Who TOM BAKER | |
| A3 | Sarah Jane Smith ELISABETH SLADEN | |
| B3 | Harry Sullivan IAN MARTER | |
| A4 | Kellman JEREMY WILKIN Commander Stevenson RONALD LEIGH-HUNT | |
| B4 | Lester WILLIAM MARLOWE Warner ALEC WALLIS | |
| A5 | Vorus DAVID COLLINGS | |
| B5 | Magrik MICHAEL WISHER Cyberleader CHRISTOPHER ROBBIE | |
| A6 | Written by GERRY DAVIS | |
| B6 | Production Unit Manager GEORGE GALLACCIO Production Assistant JOHN BRADBURN | |
| A7 | Title Music by RON GRAINER AND BBC RADIOPHONIC WORKSHOP Title Sequence BERNARD LODGE | |
| B7 | Incidental Music by CAREY BLYTON Special Sound DICK MILLS | |
| A8 | Visual Effects Designer JAMES WARD | A10 Script Editor ROBERT HOLMES |
| B8 | Costume Designer PRUE HANDLEY Make-Up CECILE HAY-ARTHUR | B10 Designer ROGER MURRAY-LEACH |
| A9 | Studio Lighting DEREK SLEE Studio Sound NORMAN BENNETT | A11 Producer PHILIP HINCHCLIFFE |
| B9 | Film Cameraman ELMER COSSEY Film Sound JOHN GATLAND Film Editor SHEILA S. TOMLINSON | B11 Directed by MICHAEL BRIANT BBC Colour |

(FADE SOUND AND VISION)

EXTRAS SHOTS

343. 2 _____/
CS FLOOR
IT DISSOLVES

/PAUSE/

344. 1 _____/
CS CYBERMAT

(END OF RECORDING) !!!